

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

JULY 1925

Eastman Commercial Panchromatic Film

Now a fast emulsion.

Panchromatic emulsions are normally slow. Eastman Panchromatic Film is now 70% as fast as Portrait Film *Par Speed*.

This means that the Panchromatic is several times as fast as orthochromatic materials when color filters are used—a real, color-sensitive, speed emulsion.

Eastman Panchromatic Film is fully color-sensitive and free from halation. Try it on the next difficult job that requires color correction.

Your dealer can supply you

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Eastman Commercial Camera



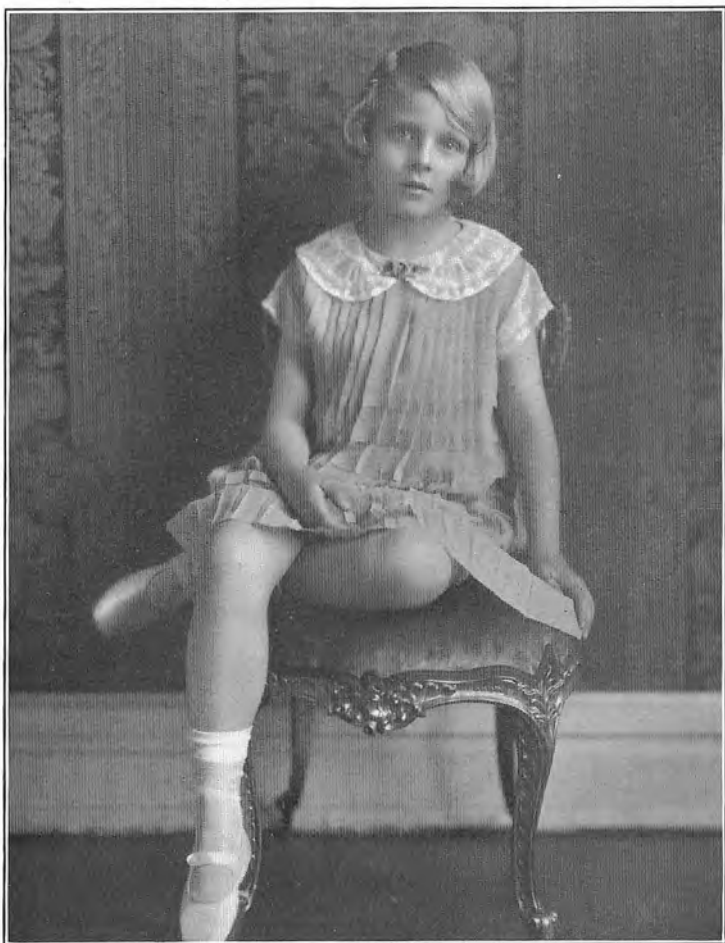
The distinctive features of this camera mark the greatest improvement in commercial or view camera construction that has been made in years.

The reversible swinging lens board in combination with the swinging back permits of the correction of objectionable distortion, while the unusual rise of the camera front and lens board permits the making of pictures of the skyscraper type.

Metal tracks in bed rails, metal reinforcements and unusual sturdy construction throughout, 30 inch bellows extension, spring bellows support, sliding tripod block and many other worthwhile features adapt this camera to almost every form of commercial work.

*See the Eastman Commercial Camera,
at your dealer's.*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



EASTMAN PORTRAIT FILM NEGATIVE, VITAVA PRINT



*By Leo A. Steffens
Chicago, Ill.*



VOL. 17

JULY 1925

No. 5

A PROFITABLE GOOD TIME AT CLEVELAND

IN PREVIOUS articles we have tried to give some idea of what might be expected of the 43rd Annual Convention of the P. A. of A. at Cleveland, July 27th to 31st. We have a few more announcements of special features, but even these do not cover the program as arrangements are never complete until a few weeks before the big show is opened.

The Commercial Section is very fortunate in having three big headliners for their demonstrations which will be on the regular program rather than a sort of side show for the Commercial Section. Portrait photographers are also interested in such demonstrations and in many cases the portrait man is a commercial man as well.

There are very few photographers who have not seen the beautiful work produced by Lee Saylor of Chicago. It has appeared in this magazine and has had a prominent place in conven-

tion exhibits. Mr. Saylor has a way of making his still-life subjects live and as the secret lies in his ability to make pleasing compositions and then to accentuate the important object by the play of light, his demonstration of illustrative photography will be of unusual interest.

Mr. C. W. Howson of Minneapolis will take up general commercial work in which he has been very successful. Mr. Howson has a wealth of good ideas, is a thorough workman and a very progressive business man. You will be able to learn from him both in his demonstration and at the service booth, where he will be glad to meet you personally.

Mr. George Hance of Detroit needs no introduction. His specialty is landscape and architectural photography, and those who heard him at last year's convention will tell you it will be worth while to hear him talk this year.

There is little question about the picture exhibit, which should be one of the most interesting features of the convention. The latest news is of a French Exhibit which has been promised by the Secretary of the Societe Francaise de Photographique. Your exhibit is also needed to help make this feature a real success.

Add to these program features the talk and criticisms of John Garo, the demonstration by Charles Aylett, a talk on photo-finishes by Paul Burgess, business getting suggestions by Virginia D. Whitaker, cost finding by Ed. E. Sheasgren and other equally interesting attractions, along with service booths where you may receive personal suggestions to help you solve your own problems and you have a program that is hard to beat.

The entertainment features will include an informal reception, dancing and entertainment at the Headquarters Hotel on Monday evening. Tuesday evening there will be a theatre party which everyone will enjoy. Wednesday noon there will be a luncheon for the ladies with entertainment and music, while Thursday evening will be reserved for the big banquet with dancing and entertainment. This will be the grand climax of the entertainment features and should not be missed by anyone.

The entire program and enter-

tainment have been arranged so that you can arrive Monday morning, leave on Friday evening and take in the whole show. And for those who wish to visit Niagara Falls a special arrangement has been made with the boat companies for you to leave Cleveland Friday night, have Saturday at the Falls, returning to Cleveland Saturday night or any time within ten days. The regular trip rate of \$11.00 has been reduced to \$7.00 for the visiting photographers.

Special Railroad rates have also been arranged, giving you your round trip to Cleveland at the rate of full fare one way and half fare for your return trip. No matter how short your trip, ask for a certificate when you pay your fare to Cleveland, have your ticket validated by Secretary Campbell at the convention and get your return trip at one half fare.

With memberships leading last year, the largest manufacturers' and dealers' exhibits ever shown and a wonderful program to interest photographers in every branch of work, all that is needed is a record attendance to make this the best convention in the Association's history.

Plan your vacation for July 27-31 in Cleveland and you will not be disappointed. The Winton Hotel will be Convention Headquarters—the Convention will be held in the Cleveland Auditorium which occupies an entire block.



EASTMAN PORTRAIT FILM NEGATIVE, VITAVA PRINT

*By Leo A. Steffens
Chicago, Ill.*



KEEP YOUR NEGATIVES

FREE FROM FOG

THE difference in brilliance between a negative that is absolutely free from fog and one that has been developed in an unsafe light is about the same as the difference between an automobile one day old and one that has been out in the weather long enough to become dull.

The fog free negative sparkles with brilliance. The deepest shadows are perfectly transparent so there can be a complete rendering of the scale of lighting from shadow to highest light with no loss of delicate intermediate tones.

A little fog, however, kills the more delicate half-tones and makes your negatives dull and lifeless. Of course you can still put some snap into your prints by careful manipulation, but you can not put any actual quality in the print unless you first have it in the negative.

You may be fogging your negatives without being aware of it. Load a holder in absolute darkness, make an exposure, develop and fix it in darkness and then compare it with negatives developed with the usual amount of darkroom illumination. If you are fogging your negatives this comparison should show it.

The greatest danger of fog, however, is in loading and unloading your holders by an unsafe light, as

a film or plate is most sensitive when dry. The way to prevent fog is to be sure your darkroom is light tight. Step inside, turn out the lights and wait a few minutes. If light is leaking in you will soon be able to see it and stop it. Then use a Safelight Lamp with a Safelight having the necessary degree of safety for the material you are using.

We say *degree of safety* because no light is safe for an indefinite time. The old plan of placing two sheets of Post Office Paper between the sheets of glass in a window, and placing an oil lamp outside was satisfactory for a time with the slow emulsions then used.

Negative making materials have been materially speeded up since those days and have been made more or less color sensitive, depending upon the purpose for which they are to be used. The safety element had to be raised and scientifically standardized to meet improved conditions, so we now have lamps and Safelights to fit them, made to meet the definite requirements of the various sensitive materials.

The standard of safety which we have adopted is an exposure of the *dry* film or plate for which the Safelight is recommended for $\frac{1}{2}$ minute at a distance of 3 feet from the lamp. At first thought this



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might not seem adequate, but if you will use reasonable care in loading a holder you will find that the actual time the film need be exposed to the full light of your lamp is only two or three seconds.

As an emulsion is very much less sensitive when wet, and developing need never be carried on directly in the light of the lamp, it has been found that the margin of safety is ample enough to insure negatives free from fog.

While it is desirable to have all

of the light possible in the work-room, the limit for the degree of safety with the above standard is a 25 watt bulb, if used in the Kodak or Wratten lamps, which give an indirect light, or a 10 watt bulb in the Eastman or Brownie lamps.

If you are getting even a slight amount of fog in your negatives, correct the fault and the improvement in the quality of your results will give you a lot of real satisfaction.



PUBLICITY FOR YOU AND YOUR STUDIO

WHILE no one has ever been able to definitely determine just what happens to a brain cell when it receives a mental impression, we do know that a number of impressions, or a very strong impression, leaves a mark of some nature which enables the mind to very readily recall the cause of the mental record.

Good publicity for your studio is simply a matter of creating a series of good impressions, and while this, in itself, does not sell photography, it is a material aid to advertising.

The idea of publicity is to so connect your name with photography that whenever the public thinks of photographs it unconsciously thinks of you and your studio. The result is quite obvious.

Several months ago we suggested that the photographer get up in meeting, whenever the opportunity presented, and tell his fellows some of the interesting things about his profession. We offered to help to the extent of furnishing complete talks on the history and development of modern photography and in two months we have had over one hundred requests for ammunition for publicity barrages.

It's a mighty good thing to let people know what the world owes to photography, and since it is your profession, you are the logical person to spread this publicity and reap the benefits.

We have two means of helping you: We will furnish material for a talk before your Commercial,



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Rotary or similar clubs and we will furnish lantern slides to illustrate your talk, or we will furnish a 2 reel film entitled "A Trip Through Filmland" which you may book for your club or church or school or even a theatre. This film is educational as well as entertaining and as it graphically pictures the magnitude of the photographic industry, will readily take the place of a talk if you have any hesitancy about talking.

There are no strings to any of

these offers—no charge for the film, except transportation, and it has been shown in the leading theatres of the country on regular programs, so you may be sure it is good.

Publicity is a direct aid to your advertising and we are glad to offer this service. Don't wait until you are asked to blow your horn but seek the opportunity and let us furnish the music. Address your request to Advertising Dept., Eastman Kodak Company, 343 State St., Rochester, N. Y.



EXTRA DOLLARS IN

OUTDOOR WORK

DOES the average photographer confine himself too closely to his studio and studio work?

This is a question that is often argued pro and con and it is called to mind by a recent experience.

A team of so-called "kidnappers" visited my neighborhood, one carrying a camera and the other leading a well groomed and gentle pony that any boy would like to own.

When the outfit reached my home the pony was led over the lawn in front of a mass of shrubbery and my young son was lifted into the saddle and photographed.

Of course we did not want him photographed and are certainly under no obligations to buy such a picture, but it is dollars to doughnuts that when mother sees that

picture she will buy one or two if they are good pictures of the boy.

This is certainly not an ethical way of getting business, but these men with their camera and pony understand the psychology of their business and play upon the the sentiment of the child at play in home surroundings.

We are not suggesting that you buy a pony and go into this business, but there are other and legitimate ways of getting business that does not come to the studio.

The real up-to-date studio of today, in towns of reasonable size, includes in its equipment, Graflex and Cirkut cameras, or at least a focal plane shutter which is readily attached to the view



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camera. Every studio should have some outdoor equipment if it is only a view camera. And every photographer should make it his business to know what is going on outside his studio.

Don't dodge the outdoor group or view or home portrait. Encourage such pictures and make them as good as you know how to make them. If you can get the opportunity to make a picture of grandma in her home surroundings, don't stop until you have exhausted the possibilities of that particular home. Be sure to have enough extra films to make some home pictures of the children, their mother, the garden, and a good picture of the house and grounds, if they seem worth a picture.

Lawn parties, women's clubs, children's parties, reunions and home portraiture of every kind form a very important branch of photographic work which should be handled from the studio. And if your town is not large enough to support a commercial photographer there is considerably more outdoor work that you should make it your business to care for and to develop. If you don't you can blame no one but yourself

when a photographer from the outside gets the business.

Once you have made a beginning you will find that one piece of work leads to another, you will enjoy your work outside the studio and it may develop sufficiently to pay a considerable part of your studio expenses.

To advertise the fact that you do work outside secure, if possible, an extra display case and keep it fresh with interesting pictures. Nothing will attract more attention than pictures of local interest.

The Eastman Commercial Camera, illustrated and described last month, is an excellent instrument for general commercial work. The Eastman Home Portrait Camera No. 3 is intended for portraits in the home, and a Graflex will be found of value for a great variety of pictures, including children at play. Add to this equipment the Eastman Projection Printer or Auto Focus Enlarger and you can deliver beautiful prints of any size from small negatives.

If the business doesn't come to you in your studio, and there is no denying that it is slack during the warm summer months, go outside and meet it at least halfway and you will be a busy man.



The successful photographing of children depends largely upon the short exposure. You can count upon a larger number of good negatives when you use Eastman Portrait Film Super Speed.



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Chicago, Ill.*





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*By Leo A. Steffens
Chicago, Ill.*

THE PICTURES AND THE MAN WHO MADE THEM



Mr. Leo A. Steffens

IN THE photographic history of Chicago no name is better known or more respected than that of Steffens. For a great many years the Steffens studio prospered under the able direction of Commodore M. J. Steffens. And all this while an ambitious youngster was preparing himself to take up the reins when they should be laid down.

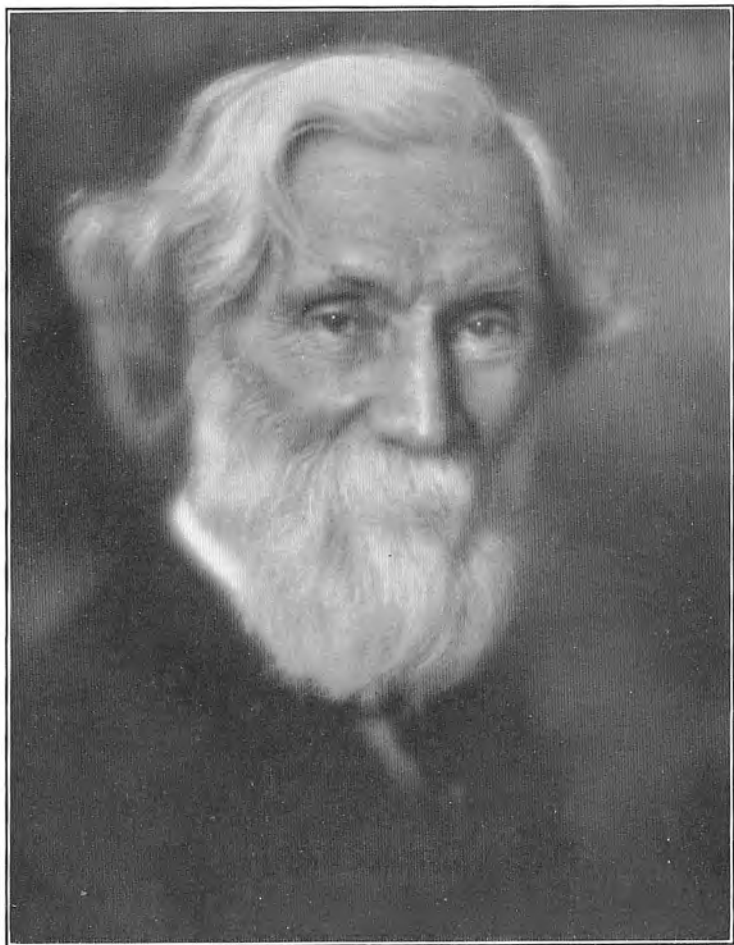
Commodore Steffens retired a number of years ago and the proprietor of the beautiful Steffens Studio on Michigan Boulevard is the son, Leo A. Steffens, whose work has more than kept up the enviable reputation of the studio.

Leo Steffens is a photographer of unusual ability and, as will be seen by the examples of his work which we are privileged to reproduce, he is a very exacting workman. His lightings are beautifully modulated, his negatives perfectly timed and he has that rare knack of securing expressions that enable him to make the most pleasing characteristics of the subject a part of the picture.

There has been a drift, among photographers as well as painters, towards "modernism" or "impressionism" and we often hear the complaint that one does not see as much photography of technically fine quality as was to be seen in the better studios of a few years ago. Neither do we see so many paintings in which the technique follows closely that of the old masters, whose work has never been excelled.

We may seem to be a bit old fashioned, but we must admit that work which shows the effect of very close attention to technical detail appeals to us very much.

In all justice to Mr. Steffens, however, we must say that his portraits are never stereotyped. He has originality and uses it, but he never finds it necessary to slight photographic quality to produce an artistic effect. With a reputation for such work it is



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almost needless to say that clients of the Steffens Studio of twenty years ago are loyal clients of today.

Leo A. Steffens is a good business man as well as a good photographer, and is held in high

esteem by the entire profession. Our illustrations are from negatives made on Eastman Portrait Film which Mr. Steffens prefers for the superior quality of results it produces.



PRECAUTIONS TO TAKE IN HOT WEATHER

IT is both difficult and dangerous to handle negatives when the gelatine emulsion is soft, and in many parts of the country there will be times during the summer months when the weather will be so hot and the tap water so warm that some precautions will be found necessary to prevent undue softening.

It is not possible to make a film or plate that will produce good negatives with a wide range of developing temperatures. Chemical action varies greatly with the change in temperature of the developing solution and the standard temperature for best results is 65° F. Use an ice packed water jacket or some similar means of keeping your developer at that temperature.

Heat is not the only factor to guard against. Alkalis readily soften gelatine while chrome alum renders it insoluble but capable of absorbing water. For this reason we recommend the combination of short stop and hardening bath made by dissolving 4 ounces of

Potassium Chrome Alum in 1 gallon of water. Potassium Chrome Alum is sufficiently acid to neutralize any alkali that is in the developer remaining in the gelatine film, so there are two good reasons for using such a bath. The gelatine is hardened by the alum and the alkali is neutralized so that the acid of the fixing bath is not so readily exhausted as would be the case were this alkali carried into the fixing bath.

By placing films or plates in the Potassium Chrome Alum hardener for three minutes between developing and fixing, and by using a fresh fixing bath for each day's work, one should have no trouble whatever with frilling or reticulation, or even softening of gelatine.

If you have a quantity of negatives to develop every day, make up a fresh fixing, as well as a fresh hardening bath for each day's work. If you have a small quantity of work and prefer tank fixing, buy a tank small enough to permit of throwing away your fixing bath



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each day without feeling that this precaution is an extravagance.

Then be sure your negatives are thoroughly fixed. Fixing is more important in warm weather than washing, and thorough fixing will actually shorten the time necessary for thorough washing.

If your negatives are fixed for double the length of time it takes them to clear, in a fresh bath, they may be washed for ten or fifteen minutes in running water and you may be quite sure that the fixing chemicals will be thoroughly eliminated.

By washing your plates or films in a properly constructed washing tank, with running water, half of the fixing chemicals will be re-

moved in two minutes. The remaining chemicals are reduced by one-half in another two minutes and in six minutes seven-eighths of the chemicals have been removed. In from ten to fifteen minutes the amount of hypo left in the gelatine is negligible. It must be understood, however, that this rule does not work if the negative has not been thoroughly fixed.

With ordinary precautions such as we have mentioned, you will have no trouble with soft gelatine in the warmest weather. We might add that the negative should be dried where there is a good circulation of air and in extremely warm weather this is best accomplished by using an electric fan.



THE KIND OF LETTERS THAT MAKE SALES

SINCE we announced our offer to supply letter copy for direct mail advertising we have had a large number of requests covering almost every possible phase of sales letter appeal.

In many cases the requests have been for letters to a very definite class of prospects. In all such cases we have been able to be of help and we hope that the suggestions made have brought results.

In quite a number of requests, however, the information given has been so meagre that it has been necessary to ask for some-

thing more definite before a good selling letter could be written.

A letter to be good must appeal to a certain class of people for a special class of work. If you want home portrait work the letter you would write to wealthy prospects would not suit those who could pay only a moderate price for portraits made in the home. And the appeal might be to mothers for pictures of the children, to the society matron or to those who have elderly folks in the home.

A mailing list should be so tabulated that it is not necessary to try



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to make one appeal cover the entire list and fall short because it is not sufficiently direct.

Another point we might mention is that many of our requests are for letters that will tell of the equipment or conveniences of the studio and the ability of the photographer to do special kinds of work.

It is a waste of money to attempt to sell yourself or your studio by advertising. The only exception is when you are opening a new studio, and even then it should be a secondary consideration.

The letter or newspaper advertisement that tells of you or your studio doesn't interest the person you wish to interest and, as a rule, is not even read. The letter that tells a mother how she will enjoy the pictures you can make of her children—that tells the bride-to-be how friends and loved ones will treasure her wedding portraits—that tells the young folks how friendships are made stronger by the occasional exchange of

photographs—all of these arguments have direct, desire-creating appeals that have a chance of bringing you business.

Your letters must suggest how photographs will bring pleasure or satisfaction to those to whom the letter is written. You are only the means of producing this pleasure or satisfaction and you must keep yourself in the background—ready, however, to offer your services when the desire has been created. You will notice that the real, business getting sales appeal, is written almost entirely in the second person.

If you do not have a mailing list you can easily start one, making a beginning from the birth notices. There are dozens of other sources but it will be hard to find a list more useful than that of children.

Our previous offers to furnish copy for letters still hold good, but please give us all possible information when you state the purpose for which the letter is to be used.



Of portrait papers, Vitava Athena in the Old Master surface is probably the most distinctive paper ever manufactured. It will add a note of newness to your high grade portraits without in any way sacrificing their quality.



EASTMAN PORTRAIT FILM NEGATIVE, VITAVA PRINT

*By Leo A. Steffens
Chicago, Ill.*



ORDER VITAVA PAPERS

BY THE BRAND NAME

VITAVA Papers have established a reputation which easily places them in the lead in the field of portraiture. The name, Vitava, has come to be so well known, however, that the photographer sometimes loses sight of the fact that each of the several brands of Vitava bears a name which should be specified in ordering that particular brand of paper.

If the order calls for Vitava B there is no question about the quality of the paper the photog-

rapher might receive but Vitava Athena B is the contact printing paper and Vitava Rapid Black B is the enlarging paper.

To facilitate ordering we are again printing a complete list of Vitava papers, see opposite page, with the corresponding grades of papers previously furnished set opposite them. We are also supplying a reprint of this list on a card for ready reference so that it will be unnecessary for you to tear a page out of this magazine.



WORKING TO A PROGRESSIVE STANDARD

THE greatest incentive to improve your work is that which is furnished by constant comparison. And for this comparison you should have something in the nature of an ideal to work to.

When you have a few minutes leisure, step into your Reception Room and pick out the best specimen print you have.

Take this into the studio and hang it up where you can see it constantly. Then try to beat it every time you make a sitting. Don't be satisfied until you *have* done better. You can do it if you try hard enough and long enough.

Try to beat the lighting, the posing, the negative technique,

the retouching, printing and finishing. And when you have what you consider to be a better result take that as your standard.

If you can show an improvement in any one of the points mentioned you will have done something worth while. And if you improve in two or three you will undoubtedly find a difference in the size of the orders you receive.

Of course you must let everyone in the studio know that you are playing the game so that you can get cooperation from the dark-room man, the retoucher, the printer and the finisher.

Try it out. It's worth while.

THE Vitava Papers listed in the left hand column will be found equal in every respect to the papers we formerly supplied and we recommend them for the same purposes as those listed opposite them in the column at the right.

VITAVA

Athena A
 Athena B
 Athena C
 Athena D
 Athena E Rough
 Athena E Smooth
 Athena E Semi-matte
 Athena M Old Master, white
 Athena O Old Master, buff
 Athena R Linen Finish, white
 Athena S Linen Finish, buff
 Athena F 2 (Glossy)
 Athena F 3 (Glossy)
 Etching Brown B
 Semi-matte, white
 Etching Brown K
 Semi-matte, buff
 Etching Brown D
 Medium Rough, white
 Etching Brown H
 Medium Rough, buff
 Rapid Black A
 Rapid Black B
 Rapid Black D
 Rapid Black E, Rough
 Rapid Black E, Smooth
 Rapid Black F, white
 Rapid Black G
 Rapid Black J
 Rapid Black L
 Alba A1
 Alba A3
 Alba A4
 Alba B1
 Alba B3
 Zelta C
 Zelta K
 Kodak Velvet Green

ARTURA

Iris A
 Iris B
 Iris C
 Iris D
 Iris E Rough
 Iris E Smooth
 Iris E Semi-matte
 No Equivalent Artura
 No Equivalent Artura
 No Equivalent Artura
 No Equivalent Artura
 No Equivalent Artura
 No Equivalent Artura
 No Equivalent Artura
 No Equivalent Artura
 No Equivalent Artura
 Carbon Black Studio Special
 Carbon Black Extra Heavy
 Carbon Black D
 Carbon Black E Rough
 Carbon Black E Smooth
 Carbon Black Glossy
 Carbon Black Matte
 Carbon Black Buff
 Carbon Black Rough-matte
 Non-Curling Satin, Soft
 Non-Curling Satin, Medium
 Non-Curling Satin, Hard
 Non-Curling Extra Heavy Soft
 Non-Curling Extra Heavy Medium
 Aegis 1
 Aegis 2
 Carbon Green

POST CARDS

Rapid Black Carbon Black
 Alba B1 and 3 Non-Curling Soft and Medium

For friends of vacation days, nothing will please them more than your photograph, in sport costume of course.

We will make the picture in your home—on the tennis court—in any location you may choose.

Call Main 345 for an appointment



THE SMITH STUDIO

LINE CUT No. 101B, PRICE 20 CENTS

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.



LINE CUT No. 101A, PRICE 30 CENTS

Home portraiture makes the greatest demand on the skill of the photographer and the quality of material he uses.

EASTMAN PORTRAIT FILM

Is almost universally used for home portraiture because of the superiority of film results.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

The most universally used developing agent, because it produces results of the highest quality with the greatest economy.

ELON

We make it—we know it's right

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

An outstanding reason for
the large and constantly
increasing sale of pro-
jection prints is

EASTMAN PORTRAIT BROMIDE

The paper made specially
for portrait enlarging

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'



The last word in economy and efficiency—a print washer that operates without power cost.

The Kodak Print Washer

It will wash 200 prints of assorted sizes, up to and including $3\frac{1}{4} \times 5\frac{1}{2}$, at one time and do it thoroughly, with no cost for power.

Air, which is fed in with the normal flow of water, collects in cups and develops the lifting power which revolves the print cage, metal fins insure circulation while the embossing of the cage surface reduces to a minimum the possibility of prints sticking.

The Kodak Print Washer embodies many other features that insure simplicity and ease of operation.

The price of the Kodak Print Washer, complete as illustrated, is \$55.00. An extension base adds \$7.50 to this cost. See this new washer at your dealer's.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

An Efficient Studio Outfit

The Heart of good photography

As well chop wood with a dull ax as try to be a successful professional photographer with any but the most efficient studio outfit.

The design of Century Studio Outfits has been dictated by the experiences and needs of the world's greatest portrait photographers. Every adjustment necessary for the finest work is in-built in Century Outfits. Handiness and quick action are essential today to insure profits.

Century Studio Outfit, No. 9A is typical of the most down-to-the-present design. It has a 36-inch bellows draw, a 9 x 9 inch lens board, rising and falling front, swing back, reversible ground glass focusing screen, and will take

8 x 10, 5 x 8, 3½ x 5 or 5 x 7 pictures on film or plates. It is finished according to the finest traditions of the cabinet makers' guild. It is a wonderful improvement over the outfits that may have satisfied requirements *once*.

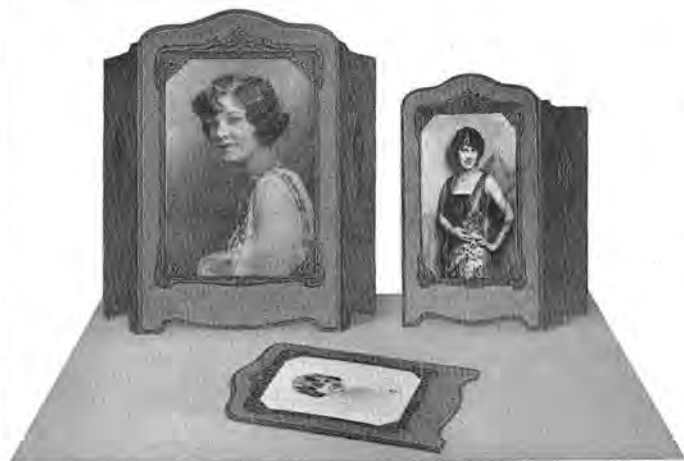
See today's at your Stockhouse

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

Here is the popular



SIMPLEX EASEL

Sizes 2 x 3, 3 x 4, 3 x 4½, 4 x 6, 4⅝ x 6⅝

Prices \$4.75 to \$9.00 per 100

Enameled Stocks

Grey and Brown

The easel is formed by simply placing flaps in position as illustrated, and it stays as placed.

As one stockhouse said — "It's selling like wildfire". Become acquainted with it.

SAMPLE of both colors for three 2c stamps, and we will include, no charge, sample of a similar size for Insip Prints —two new mounters.

SAMPLE OFFER NO. 94-B

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America

Eastman Plates

*Cover the entire range of
photographic requirements*

Eastman Speedway is not a one purpose plate but there is one purpose—speed work—for which it is the best plate made.

Regardless of what your choice may be for the usual outdoor job, keep one or two holders loaded with Speedway Plates for the unusual or unexpected shot in dull light or at high shutter speed and you will never be disappointed.

There's an Eastman Plate for every purpose and they are all backed by Eastman Service.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers



*A Complete Line of Papers
for Distinctive Photography*

Old Master is only one of the ten distinctive surfaces of Vitava Athena papers but it is one of the most unusual paper surfaces that has ever been made. Add to the beauty of its texture, a wonderful brilliance and richness of tone, and the popularity of Athena Old Master is solved.

Athena is also furnished in the following well known surfaces: A, B, C, D, E Smooth, E Semi-Matte, E Rough, Linen Finish and F Glossy, at your dealer's.

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